

Think about an instance in which you appreciated aesthetically an autonomous-aesthetic phenomenon that was performed for spectators in general. (Pause) How much time elapsed between the moment when you decided to address yourself to the performance in question and the raising--literal or figurative--of the curtain on the performance in question? Did you in any way consciously prepare yourself for the performance in question e.g. read or reread a libretto or plot summary? What did you do in the three hours immediately preceding the performance in question? What did you do in the three hours immediately following the performance in question? What percentage of the spectators in attendance at the performance in question appreciated aesthetically the autonomous-aesthetic phenomenon in question? Was the appreciation in question your first of the work dont il s'agit? Can you identify two or more ways in which the performance in question was different from other performances of the same work of art to which (with the intention of appreciating aesthetically those performances) you have addressed yourself? Can you identify two or more ways in which the performance in question was different from other performances of the same work of art which have taken place in the past but at which you were not in attendance? If you have attended performances of the work of art in question in the past but did not appreciate aesthetically those performances was your failure to do so primarily your fault or primarily the fault of those performances? Can you characterize your first-person/third-person psychical perspective with reference to the performance in question that is did you for example establish the fulcrum of your psychical lever-for-appreciation closer to the minimum first-person/third-person psychical pole from which you were interested in and capable of appreciating aesthetically that performance than to the maximum first-person/third-person psychical pole from which you were interested in and capable of appreciating aesthetically that performance? What can you say about the psychical stance of the performance in question was the fulcrum of the psychical lever-for-performance for example closer to the maximum dialectical (first-person/third-person) psychical pole from which that autonomous-aesthetic phenomenon can be validly performed than it was to the minimum dialectical (first-person/third-person) psychical pole from which that autonomous-aesthetic phenomenon can be validly performed?